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he ever exhibited himself to the public gaze. He appears to us as he naturally would, dressed in his own regimentals, with the sword and cocked hat historically appropriate to him. The statues in the model are necessarily of very small dimensions, but this does not deprive them of a certain graceful and grand effect—one of them especially, a figure draped in a military mantle, the brows shaded by a helmet, has in it a world of tender and touching expression. These statues are to be modelled of a size considerably beyond that of life."

MR. DARLEY'S OUTLINES OF SLEEPY HOLLOW.

(From the Literary World.)

In expressing our opinion on a former occasion of Mr. Darley's Outline Illustrations, executed for the Art-Union, of Irving's Rip Van Winkle, we assigned them the merit of originality, of an independent treatment of the subject, of a preservation of both its serious and comic features in full force, with a leaning, common to all profound minds, to the graver characteristics. Mr. Darley infused into his sketches an earnestness of feeling which, in its sincerity, gave additional strength to the gayety. They were thus marked out in the higher merit of conception as original works. Of the artistical execution we can only say that all that there is room for in this species of work, in composition and drawing, was thoroughly well done, and this judgment has been concurred in by the thousands of subscribers to the Art-Union who have received the work, and by such foreign criticism as it has thus far been exposed to. The repetition of the order to Mr. Darley for a new series of Outlines was one of the most popular acts of the Art-Union of the last year, and in the course of a few months, when "Sleepy Hollow" shall be distributed to the nineteen thousand members, we can promise them something quite as characteristic, fresh, and sincere as the "Rip Van Winkle." They will not be disappointed. The publication of these works is one of the most satisfactory services to Art which the Society has rendered.

Proofs of the "Sleepy Hollow" illustrations are before us. Like the former, they are six in number. The first introduces us to the school. There are several popular prints with this general subject, but this is unlike any of them. It is a genuine American interior of a warm summer day, as shown by the open window and the unjacketed boys who, in various groups, here scratch the head over the perplexing slate, there loiter in neighborly affection; here, on the left, conduct a little drama, of which, like Milton's great one, an apple is the theme. The centre of this pyramid is Ichabod Crane himself, his stool isolated from the lower world on four pedestal blocks, birch and hick relaxed on his knees as all his mental capacities drawn to a point frown on the momentous undertaking in which he is engaged, of mending a refractory pen. At the desk by his side are the trophies, in kite and windmill, of his forays on idle pupils. In front, a fat-witted urchin steals a sidelong glance at a book which a knavish fellow extends by his side; one of the recently "birched" consoles with a scratch his wounded honor. The character and expression in all this are admirable; the by-play exquisite, to the gourd and water pail, and the tufted leaves on the stem of the apple.

Plate second shows us Ichabod at a farmer's fireside, indoctrinating the family in his diabolical legendary lore. The discrimination is finely marked of the listening but callous husband, the susceptible, cronish, hard-featured wife, and the intelligence diversely displayed in the faces of the children, one of whom, the youngest, is asleep in the story-teller's arms, a subtle contrast to his own fear-painted visage, alarmed "at the noise himself had made." The facility of outline and the general effectiveness of the grouping are remarkable.

We have next the courtship, a bit of pastoral romance on the banks of the Hudson. The Katrina Van Tassel will satisfy the subscribers along the borders of this beautiful maid-haunted river. Arch and demure, the captivating damsel amuses herself with a straw, while, coiled up on the bank above, a paralyzed snake, leans the enervated Ichabod. The master of the birch is subdued by a more potent wand. A foil to his feebleness rises the stalwart body of a huge oak. The implements of the American farmhouse are seen on the left.

Huddled thickly together (in plate four) are the contributions of odd humanities from the neighboring country to the farmer's gathering. Broke Bones, in unavailing wrath, clenches his chair-back as if in deadly encounter with the schoolmaster, who leads the fair Katrina in the "mazy" to the foreground. Those who have seen Mr. Darley's compositions of Margaret can fancy how the rest of the room is filled with different passions of youth and age, and variety of temperament, harmonious in result. Human nature everywhere sits to the pencil. The beauty of the

outline is extraordinary; its grace seems to elevate every littleness. There are several Hogarthian touches in this picture; the insensibility of the old man by the window lighting his pipe; the aldermanic stolidity of the sleeping Dutchman; and the compensating "tartar" of the frow at his side. In this way Nature pairs off. The youthful lovers about are delicately rounded.

In five and six the chickens of the school-master's ghost-teeming imagination come home to roost. The first meeting of Ichabod and his horse with the headless rider is one of the finest efforts we have seen from Mr. Darley's pencil. The animal terror is powerfully and truthfully rendered. The horse's legs wander in ceaseless amazement; you may see him shake at the vision as it turns the corner of the wood. In the last plate the parties are in flight.

This is but a bare sketch of the felicities of the treatment of this subject, which he has handled with so much grace, delicacy, and with so much fertility of resource, that we are confident that no more popular or worthy thing can be done by the management of the Art-Union for 1850, than to secure to the members for the new year still another series of Outlines from Mr. Darley, drawn from some subject equally adapted to his powers.

CORRESPONDENCE OF THE BULLETIN.

LONDON, 23d February, 1850.

To the Editor of the Art-Union Bulletin:—

SIR:—The exhibition season has fairly commenced here—a season big with hope to many hundred artists who find on the walls of the exhibition room a sale for their pictures. The British Institution threw open its doors the beginning of this month, and there may be seen about five hundred works of British and foreign artists—those of the latter not numbering half a dozen. This exhibition was founded about fifty years ago; it is conducted by a society of gentlemen addicted to Art; the object was its advancement.

In June the exhibition of modern pictures closes; and in July or August it re-opens, when are to be found contributions of old pictures from the numerous private galleries in England. This was the scene of several of Wilkie's triumphs, and here, last year, were exhibited his two exquisite pictures of the "Rent Day," "Blind Man's Buff" (both painted, as I have been informed, in megalp), and as pure in tone and in color as when they left his easel. These pictures were painted before he had travelled and spoiled himself by attempting to engraft upon an unsympathetic nature the color of the Venetian and Spanish schools. The color of these two pictures is admirable, but it reminds you of Teniers and Ostade, not of Titian and Velasquez.

At the close of the exhibition of Old Masters, a certain number of paintings are left for students to copy. They do this under no direction as to selection or method, and it is questionable whether the advantage derived from it is great. And indeed it is still more questionable whether the habitual copyist can become an artist.—Nothing is more easy than to make a respectable copy of a picture—nothing more difficult than to paint an original one which shall be good. Having at various times seen the London exhibitions, I have no hesitation in pronouncing the one now open at this place—a bad one—not at all representing the artistic ability of the country.

Of the five hundred pictures some ten per cent. may be worthy of regard—but few are really first-rate works. The best are landscapes by Linnell—a name hardly known on the other side the Atlantic—peculiar in manner, they are full of light and color. Inman would have revelled in them—Cole would perhaps have

been turned off by the mechanism. Creswick's landscapes are always charming, but they generally want something more; and he seems to see but one color in sky, grass, and trees, yet they are very good—almost excellent.

There are a number of very clever pictures—full of execution, and destitute of thought and feeling. But enough on this subject. In a future letter, I will endeavor to point out the position which this country holds as a school of Art, and in doing this I shall have to review the *timbre* of her principal and growing men. Now I will subscribe myself,

Your obedient servant, P.

CHRONICLE OF FACTS AND OPINIONS.

AMERICAN ART AND ARTISTS.

THE NATIONAL ACADEMY OF DESIGN.—The new galleries of this Institution, in Broadway, opposite Bond-street, will be opened to the public early in the present month. We understand they are five in number, and extremely commodious and elegant. They are larger than the old rooms, and much more easily accessible. The exhibition will probably be unusually attractive, as the desire of producing a display which shall give *éclat* to the new establishment, must naturally have stimulated the artists who are connected with it. The growing taste for Art in this community, and the increased opportunities lately afforded for making comparisons, will also not be without their influence. We hope that the results will equal the highest expectations of the friends of the Institution. A great deal of energy has been shown by the academicians who have moved in this affair, and much liberality on the part of several capitalists who have assisted them in carrying out their plans. The Academy will increase its claims upon public favor by providing, after it shall be firmly established in its new quarters, a more complete course of instruction than it has hitherto offered to Students in Art. Much of that knowledge which they are now obliged to go to Europe to obtain, might be conveniently afforded here; and the Academy, with its enlarged accommodations, and its beautiful collection of casts, is the body to which we properly look for a movement in this matter.

THE CLINTON MONUMENT AT GREENWOOD CEMETERY.—We desire to present as conspicuously and earnestly as we can, the claims of this undertaking to the support of all friends of Art. We say nothing of the propriety of erecting a suitable tribute to the memory of one whose public services have been of such inestimable benefit to his native State. These considerations are of the highest importance, but they need not be enlarged upon here. We wish to call the attention of our readers to the fact, that, in the accomplishment of this project, a durable work of Art of the most elevated character may be completed in their midst at a comparatively trifling expense. A Committee has been formed to carry out this design, of which Mr. Robert Ray is Chairman, Mr. H. G. Marquand, Secretary, and Mr. F. W. Edmonds, Treasurer. Fifteen thousand dollars only are required, of which about eight thousand have been obtained. The monument is to consist of a colossal bronze statue of the statesman, after a model by H. K. Brown, to be placed upon a lofty stone pedestal, which will be enriched with bas-reliefs, also in bronze. We gave a description of this statue in the first number of our journal for the last year. We republish, in corroboration of the praise therein bestowed, the following letter, signed by Messrs. STURGES, DURAND, BRYANT, HUNTINGTON, LEUPP, EDMONDS, and others, well known as professors or lovers of Art:—

"The undersigned are happy to record their admiration of the model executed by HENRY K. BROWN for the Clinton Monument, and their unanimous belief in its superiority over all other designs for this object

which they have seen. A bronze statue is not only one of the most significant and durable tributes which can be offered to the memory of a deceased statesman, but it has been rendered by historical associations one of the most appropriate also. In the present instance, the treatment of the work is worthy of the subject, and if it should be cast of the dimensions proposed, it would prove as lasting as the Canal which CLINTON projected, and for all time to come, elevate the character and dignity of American art.

"Without attempting to analyze the merits of this model, it may be proper to notice the successful manner in which the difficulties of the modern costume have been surmounted. The dress of the day is represented with sufficient accuracy to identify the epoch, while at the same time the laws of grace are not violated by it, nor is the expression of character weakened or subdued.

"The undersigned cannot doubt that the evident and great merit of this design will readily secure the subscription of a sum sufficient to complete the work."

A strong reason for subscribing to this undertaking is its practicable character. There is every reason to expect the successful accomplishment of a project which requires the outlay of the small sum above mentioned, while the raising of one or two hundred thousand dollars for similar purposes would be impossible. Let the less expensive work be finished first, and we doubt not that its erection would advance, instead of retarding, the completion of more costly monuments. At the very time the Clinton Monument Committee were renewing their efforts, (which had been suspended by the prevalence of the cholera, and other circumstances,) an undertaking was set on foot to raise money for a costly equestrian statue of Washington in the city of New-York. Through the exertions principally of a well known and highly esteemed merchant, a considerable amount was raised, which, however, is not nearly sufficient for the purpose intended. The result is, that both schemes will be much more difficult of execution than if they had not been urged forward simultaneously. As the Clinton Monument was projected several years since, and may be much more easily executed than the other, we think it would have been proper to have given it the preference. We would not, however, be understood as saying a word against the Washington statue. The proposition reflects the highest honor upon the merchants of New-York who have subscribed to it so liberally. Our objection applies only to the point of time at which its claims have been urged, and which has made it conflict in some degree with another most noble and praiseworthy undertaking.

MOVEMENTS OF ARTISTS.—We understand that Mr. DURAND has painted a large number of pictures since his return to the city, which will nearly all, we presume, be exhibited in the new rooms of the Academy. Mr. CHURCH has lately finished a large picture representing a *Sunset among the Hills*, which is thought to be one of his best works. Mr. WHITE has nearly completed an historical scene, in which Queen Catharine and Woolsey are introduced. CROSEY has painted several works from sketches taken abroad, and also a few American subjects. RANNEY has finished two characteristic scenes—the *Last Bullet* and *The Halt on the Prairie*. These various works will probably all be exhibited shortly, either at the Academy or in the Art-Union Gallery. MATTESON is about to move from this city to Sherburne in the valley of the Chenango. PEELE has changed his abode from Clifton Park to Catskill, and RANNEY from Weehawken to this city.

THE VIRGINIA WASHINGTON MONUMENT.—The people throughout the country seems to be awakening to the importance of Monumental Art in its influence upon public life. The legislature of the State of Virginia, sometime since, appropriated one hundred thousand dollars for the erection of a commemorative tribute to Washington. A large number of models were offered, from which the design for an Equestrian Statue, by Mr. CRAWFORD, was selected. We publish in another column this artist's description of his intended work. We should think that the star form of the base would detract

somewhat from the appearance of solidity and simplicity which the substructure of so large a monument would seem to require. Not having seen the model, however, it would be improper for us to criticise it. Every lover of high Art must unite with us in admiration of this noble act of the Legislature of Virginia. It is worthy of the lofty position which her past history has given to her among the family of States. Let others follow her example, and we shall soon take our proper rank among the nations in a department of human effort in which several of the smallest kingdoms of Europe are now our superiors.

The corner stone of the Monument was laid at Richmond on the 22d of February. President Taylor was present with a large assemblage of citizens from every part of the country, and the work was commenced under the most favorable auspices.

AMERICAN ARTISTS ABROAD.—MR. LEUTZE remains in Düsseldorf where he is engaged upon his large picture of *Washington Crossing the Delaware*. He was also painting not long since a pleasing composition illustrating the story of *Francesca di Rimini*, from Dante. He has sent home a striking picture, of which the subject was taken from a popular German ballad, and also a landscape. Both of them will be exhibited at the Art-Union. WOODVILLE is also at Düsseldorf. A contributor in another column has given an interesting account of his progress, and mentioned a superb head which will also be shown in our Gallery. Among other pictures in progress by this artist we hear of *The Burial of an Emigrant at sea*, *Old seventy-six and Young forty-eight*, and *The Game of Chess*, all of which are subjects well adapted to his peculiar talents. MESSRS. HALL and JOHNSON are in Düsseldorf. GLASS remains in London, where he is engaged upon a large composition from *Don Quixote*. FREEMAN and TERRY are still in Rome. BROWN, the landscape painter, was, at the last accounts, living quite secluded in the neighborhood of Albano. A letter from MOZIER, the sculptor, written at Florence, has been lately published, giving an account of the American Artists there. He says:—

"It is now two months since I returned to Florence, and I have got fairly at work in my studio. It took me some time to prepare the heads I modelled in New-York for the marble. They are now all draped and in the hands of workmen, and I am at last busy on my statue of 'Rebecca.' It is my first attempt at a life-size figure, but I have had this subject so long in my mind, and have made so many small studies of it, that I anticipate no great difficulty in working it up to my conception of the character. I am trying to represent her at the moment she is first accosted at a distance by the messenger of Abraham, who finds her at the well with her pitcher on her shoulder, filled with water. Her step is stayed and her eye arrested by the servant's salutation as he ran to meet her, saying, 'Let down thy pitcher, I pray thee, that I may drink.' The time and action, I hope to show, are not badly chosen, but by-and-by I will let you see and judge for yourself in New-York.

"Florence is full of American artists this winter, many of them new-comers. Greenough is in his new and beautiful studio, where his group, 'The Rescue,' for our government, is fast progressing in marble. Since I left Florence he has finished two exquisite bas-reliefs, and is now remodelling his head of Christ, and finishing a fine statue of David. Powers is still at work on his model of 'America.' I have not seen it, but am told it is better than either of the three statues he has heretofore made. It is a colossal female figure, with the left hand holding a liberty cap high and dry, while with her right foot she is smashing George the Third's crown into a perfect 'cocked hat.' He has been about two years at it, and when done it will doubtless be good.

"Chapman—glorious Chapman, is here, and working like a beaver—perfectly captivated, as every man should be, with Florence, and winning golden opinions from every one who comes in his way. Rogers, a young sculptor of promise, is living in Florence also. Like myself, he is a runaway from Pearl-street. You may expect to see some beautiful things from his studio ere long. Wotherspoon, the landscape painter, is also here; Gould, a portrait painter; Galt, a young Virginia sculptor; Adams, the famous wood-engraver; and others, whose particular talents I have not yet discovered."

AMERICAN ARTISTS GOING ABROAD.—Among them may be mentioned PAGE, who intends to remain in Europe for a year or two. We look forward with much curiosity to the influence of foreign galleries upon so original an artist and so intelligent an observer. We hope that the public may be permitted to see, in the productions of his pen, as well as pencil, the character of these impressions. Mr. PAGE has received quite a number of commissions for pictures to be painted abroad—among others one for the Art-Union. EDWIN WHITE, whose works we have had occasion to commend for their pleasing color, will go to Europe this spring. EHNINGER, and IVES, the sculptor, will shortly return thither, and we hear that BOUTELLE also contemplates a visit.

ENGLISH OPINIONS OF AMERICAN ART.—In the London Art Journal for February, is an engraving of the *Greek Slave*, and a descriptive notice, from which we extract the following:

"While admitting the truth that genius exclusively belongs not to age nor race, and that its elements are as likely to dwell in the minds of the untutored savage as in the more favored inhabitant of a civilized state, the first sight of this statue—coming from the hand of a sculptor whose country has hitherto made comparatively little progress in this, the highest department of Art—afforded us no little surprise, but it also gave us infinite pleasure. We had not even heard of the name of Hiram Powers, and were consequently astonished to find so fine a work from one whose fame had not already reached the shores of England. But we subsequently learned that Mr. Powers had been studying for a considerable time in Florence. In his studio here, Captain Grant saw a small model of the 'Greek Slave,' in plaster, and was so struck with the beauty of the subject, that he immediately gave a commission to the sculptor to execute it in marble. It is still in the possession of that gentleman, who congratulates himself, and not without reason, upon having one of the most chaste and classical compositions of modern sculpture. Certainly his taste and judgment in thus bringing to light, and securing, a noble production of Art, cannot be too highly commended."

We think, by the way, that the engraving is not a very flattering representation of the Greek Slave. It seems to possess that thinness and length of limb which in Europe are popularly ascribed to our countrymen. The same journal speaks of Mr. F. O. C. DARLEY, as "one who may fairly take his stand by the best of those of European celebrity in his style," and says of the *OUTLINE ILLUSTRATIONS OF RIP VAN WINKLE*, published by the Art-Union, that "the conception of these subjects, though but outlines, is admirable; they are full of point and humor, with an absence of every thing approaching to vulgarity; the drawing of the figures is careful and accurate, and would confer credit upon any school. While America has artists capable of what we find here, we may rest assured that Art, of the best kind too, is making rapid advances in that country."

We venture to predict that the *Youth and Legend of Sleepy Hollow* will attract still greater admiration abroad.

PAUL DE LA ROCHE'S NAPOLEON.—Our readers will be gratified to learn that this interesting work of Art is to remain permanently in this city, having been purchased by a gentleman residing here, of whose drawing-room it forms one of the most attractive ornaments.

THE HUNTINGTON EXHIBITION.—We have learned with pleasure that this exhibition, of which a critical notice appears in another part of our journal, has been quite successful. While we agree fully with what our critic says in respect to Mr. Huntington's power in color, we think he hardly estimates sufficiently high that artist's success in representing character and feeling.

ART AND ARTISTS IN EUROPE.

MESSRS. GRANET AND PAPETY.—These distinguished French artists have lately died. M. GRANET painted a view of the Interior of the Capuchin Church at Rome, which had such success that he repeated the subject, with slight variation, fifteen times. We think that the famous *Capuchin Chapel*, which was so

popular here many years ago, from its striking perspective effect, was one of these *replicas*. The Academy of Fine Arts has elected M. ROBERT FLEURY to supply the vacancy occasioned by the death of M. GRANET. PAPET was distinguished for his archaeological researches in Greece. At the age of twenty, he won the grand prize of Rome by his picture of *Moses Striking the Rock*.

VERNET'S PICTURES.—Our readers may remember to have heard of the immense composition painted some time since by this artist representing the *Taking of Smala*, which measured something like fifty feet by thirty. The *Illustration* for September last, gave a wood cut of another of these enormous battle pieces, then recently executed by Vernet for the Emperor of Russia, and representing a sanguinary conflict between the Russians and Poles. We now learn that this distinguished artist was, in February, about to set out for Rome, for the purpose of making sketches for a picture of the Siege of that city, that is to be on a scale beside which the *Capture of the Smala*, it is said, "will be nothing more than the lid of a snuff-box."

DISCOVERY OF A NEW STATUE AT ROME.—We extract from the *Athenæum* the following account, taken from the *Giornale di Roma*, of the finding in that city, some time in November last, of a statue, said to have been executed by Lysippus.

"A few days back, Signor Camillo Jacobini, Minister of Commerce and of the Fine Arts, ordered the excavations lately commenced to be continued in the Trastevere, and particularly in a small street called 'Vicolo delle Palme.' In the middle of that street, not far from the spot where the celebrated horse of bronze was discovered, the workmen dug up a naked statue of Greek marble, and of a semi-colossal size. In the opinion of several distinguished artists who have seen it, it may be classed with any of the *chefs-d'œuvre* of Greek sculpture, on account of its great beauty and extreme elegance. Although both the arms and the legs were broken, fortunately none of the pieces were missing: and Signor Tenerani, who was employed to restore the statue, is of opinion that it represents an athlete cleaning his arm with a 'strigil.' Signor Canina, the director of the excavation in which so esteemed and beautiful a work of Art has been found, declares it to be the work either of Polykleitos Sicionius, or of Lysippus, both of which artists employed similar subjects for their statues, as is described by Pliny in the 34th book of his *Natural History*; or that it may be a repetition of a work of this last artist, if it cannot be allowed to extend Pliny's description of labors in bronze to those of marble. In this manner this statue may have the additional merit of being one of the few mentioned by Pliny. Such pictures of athletes may be often found designed on cups or on Etruscan vases, but a statue made in this way of a young man who is smoothing or polishing his skin has never been found up to the present time. The athlete is standing up, and, holding the 'strigil' with his left hand, polishes the skin of his right arm, which he holds extended. His countenance is ideal, his head is rather small, his neck is rather thick, his shoulders show vigor and force, and his legs hardly surpass the natural size. And on this there is this observation to be made, that the artist, wishing to represent not only a wrestler but also a runner, has shown his strength by the size of his shoulders, his small head and short neck, as may be seen in the forms of Hercules,—and his lightness and quickness in running by his legs, which are strong, nervous and rather long. His having the head formed in that way, and his body sufficiently active to match its size, would be another proof that this is the statue of Lysippus."

The *Illustrated London News*, of the 29th of December last, gives a wood cut of this statue, and the following additional particulars:

"The figure—that of an *athleta*, or wrestler—is semi-colossal in size. The head is a little less than the regular proportion, and in that respect only the statue comes within the class of the *beau idéal*; but the brow covers the eye well, the short upper lip is full of resolution, the general expression is one of calm determination, and the snake head of the pugilist is instantly recognized. The foot is ungracefully long, though it is sculptured with the minutest care; and the calf is diminished in proportion to the length of the foot. This is an anatomical truth, but it appears almost a blemish in the figure, and the high-blooded refinements of a small foot and hand are rejected, possibly as inappropriate to the profession of the athlete. The feet and legs may indeed be termed ugly, and the

whole skill of the sculptor has evidently been devoted to the upper part of the statue. The attitude of the figure is of extreme simplicity. The wrestler, scraping off the perspiration occasioned by a recent struggle, or by exercise, extends the right arm, holding a disc between the index and thumb of the same hand, as if about to decide by chance the time and place of a combat. A smile of confidence is slightly perceptible on the lips, while the bent brow announces a haughty triumph. The left hand holds the *strigil*, with which he scrapes off the perspiration from the right arm: thus the upright position of the whole person is preserved, whilst the body, slightly inclined on the left hip, allows the play of the muscles to be seen, and the anatomy of the back to be exhibited in the most brilliant manner. A piece of stone which supported the extended arm was found broken; and from it, and the grain of the whole mass, we can judge that the statue is of the finest Parian marble: this adds to the evidence afforded by the Greek outline of the face, and the perfection of the limbs, that the statue was produced during the golden age of art, and by one of the most eminent masters. It is said that several drawings of a similar work exist, and that its outlines have been more than once repeated in Etruscan vases; but this is the only marble known of this particular form. The enthusiastic admirers who crowd to see it every day assert that it was fully described by Pliny, and that the Emperor Tiberius was so enchanted by its beauty that he caused it to be removed from the baths of Agrippa, where it originally stood, to his own palace."

BRITISH EXPOSITION IN 1851.—One of the most interesting topics connected with Art matters abroad, at the present time, is the great exhibition of works of industrial Art of all nations, which it is proposed to open next year in London. This measure is said to have originated with Prince Albert, at whose suggestion a Royal Commission has been appointed to determine the nature of the prizes and the selection of subjects for which they are to be offered, as well as the proper mode of conducting the proceedings. The Queen has given £1,000 and the Prince £500 to the subscription for carrying out the plan. It is proposed to distribute £20,000 in prizes. Local Committees have been formed in all parts of England, as well as in several places on the Continent, to co-operate in the undertaking. It is understood that the British Consul in New York has communicated with Gov. Fish upon the subject; and it is greatly to be desired that the United States shall be properly represented at this great fraternal gathering, which, as it has been truly said, may really do more to promote universal peace than many other convocations which have had this for their principal object.

DEATH OF BARTOLINI.—This distinguished sculptor lately died at Florence, aged seventy seven years, after a short illness of three days. A correspondent of the *Athenæum* says:—

"His funeral, from which I have just returned, has been attended by all the artistic and literary celebrities in Florence. At six o'clock in the evening, the procession started from Bartolini's house, in the Porta Pinti; all who took part in it, to the number of about three hundred, being provided with torches. The bier was carried by his pupils. Rossini, who was his bosom friend, bore the pall. Amongst the torch-bearers I observed Lord Vernon, Prince Poniatowski, the French Ambassador, the President of the Academy,—and, in short, every person of notoriety here in the Fine Arts and in Literature. On passing by the Academy, a crown of laurel was placed on the bier by two of the deceased artist's favorite scholars. Bartolini is buried in the Chapel of St. Luke,—and a monument to his memory is to be erected in Santa Croce. He was the son of a dealer in charcoal. Having a strong desire to travel and see the world, he went to Paris in the capacity of servant with a French gentleman; who, perceiving his talent for sculpture, sent him to the Academy of the Fine Arts in that city. There he studied,—became acquainted with M. Ingres,—and worked for Cardinal Fesch, at thirty sous a day. Afterwards he was sent to Carrara, and kept there studying his profession by the Grand Duchess Elisa. He soon after laid the basis of his extended reputation. He went to Florence in the year 1802, and resided there up to the moment of his death."

WILLIAM ETTY, R. A.—This distinguished English artist died on the 13th of November last. As a painter of the nude, he was unequalled among his contemporaries. It is only within a comparatively short period that his great merits have been fully acknowledged.

PRICES OF WORKS OF ART.—The Prussian Minister of Public Instruction has lately offered a prize for the best Essay which shall render the best account, on trustworthy authorities, of the sums which the most celebrated artists in all countries, ancient and modern, and in all categories of the arts of design, have obtained for their several works. The prices are to be given in the present money of Prussia, regard being had to the value of money at different periods. The competing works are to be sent in before the close of the present year.

CHEAP EXHIBITION OF PICTURES AT LIVERPOOL.—"An exhibition of paintings, which has been open in Liverpool during the last sixteen weeks, has, for the closing month, been accessible to the working classes, at twopence each for adults, and one penny for children. If the twopence be a sum low enough to represent the ability, it is quite high enough among the working classes to represent also the desire. The result is, that the weekly receipts have been as great during the past month as when the admission was a shilling. The average weekly attendance, during the month in question, has been upwards of 3,250—six times greater than the attendance at the original charge." It is said that no injury whatever was done to the works exhibited.

WILLIAM WESTALL, A. R. A.—This artist died on the 22d of January last. He is best known from his illustrations for books. Most of our readers must be familiar with his name in this connection. Westall was a circumnavigator. He went around the world with Captain Flinders, and was shipwrecked somewhere in Australia.

THE LONDON ART JOURNAL.—We desire to recommend to our readers this publication, which has now become one of the most valuable and attractive periodicals in Europe. Its engravings alone are richly worth the subscription price. It proposes to devote some portion of its pages to the subject of Art on this side of the water, where it already counts several thousand subscribers.

LIVERPOOL ART-UNION.—The annual meeting of this Society was held in the month of January last. The subscriptions amounted to £630. Of this amount, one-half was set apart for prizes, and the remainder applied to engravings and necessary expenses.

FETE ARTISTIQUE AT BRUSSELS.—A ball was given on the 5th of January, at the principal theatre of Brussels, the proceeds of which were to be appropriated to the relief of the sufferings of many young artists, occasioned by the political occurrences of the continent. The price of admission was fixed at twenty francs for each ticket; the purchaser was entitled to a chance in a lottery of works of art. These, to the number of about 800—paintings, drawings, sculptures, &c., were contributed by the principal artists. Among other prizes, were vacant canvases, upon which the winners will be entitled to have their portraits painted. The estimated value of the whole of the objects obtained for this lottery was 200,000 francs. It is thought that 100,000 francs will be distributed among the beneficiaries of this affair.

THORWALDSEN'S STATUE OF PRINCE PONIA-TOWSKI.—A correspondent of the *London Athenæum* says, in reply to a query as to what had become of that work, that the model of it was sent to Warsaw, where the casting was made by a Frenchman by the name of Gregoire, who is since dead. The revolution of Poland took place before the statue could be put up, and the Russian government ordered that it should be melted. These instructions, however, were not acted upon, and the different parts of the statue were packed up and removed to the Arsenal at Modlin, where they were seen in 1842. Since that time the Emperor Nicholas has made a present of this monument to the Prince of Warsaw, at whose estate, at Homel, in the government of Mohilew, in Russia, it has been put up.